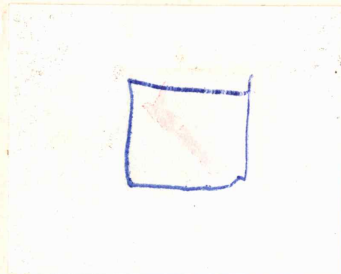
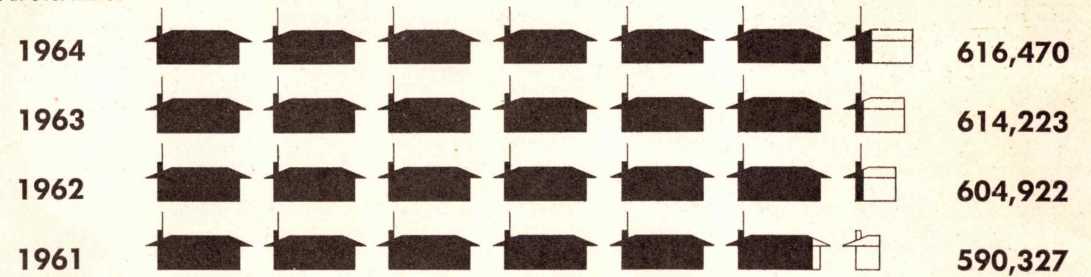


# BROADCASTING IN NEW ZEALAND

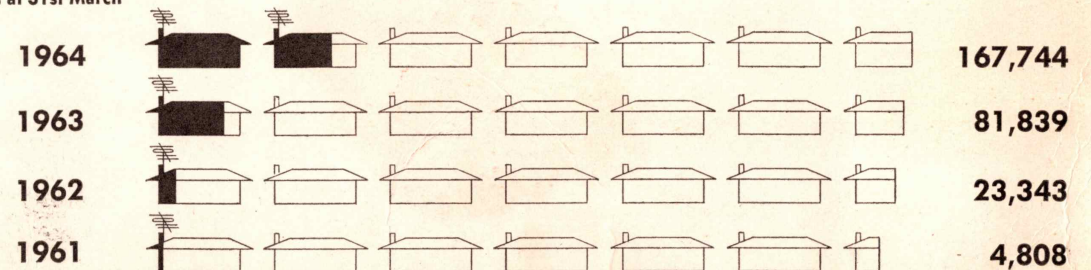
# **HOMES EQUIPPED WITH RADIO** (Each symbol equals 100,000 homes)

As at 31st March



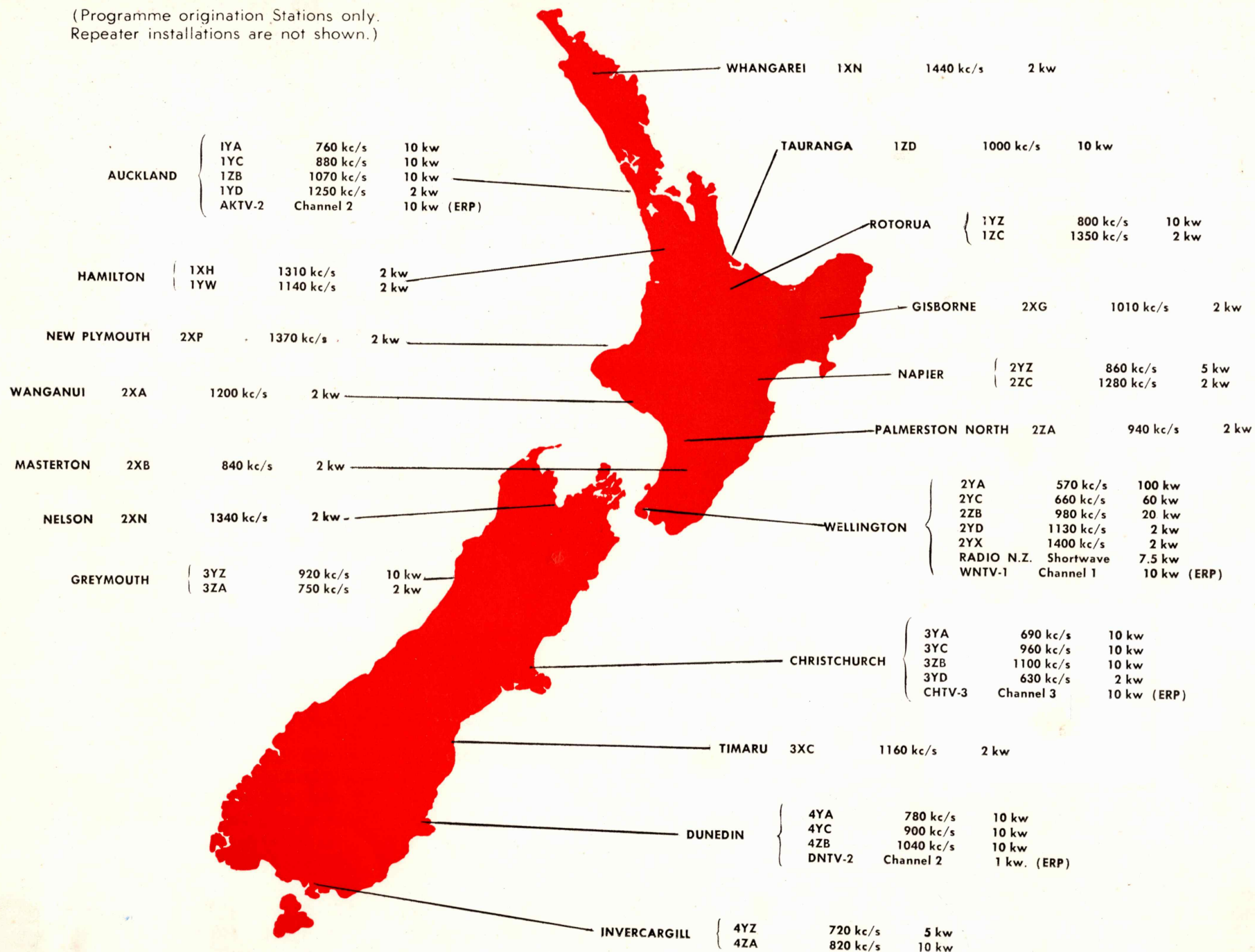
# **HOMES EQUIPPED WITH TELEVISION** (Each symbol equals 100,000 homes)

As at 31st March



# NEW ZEALAND RADIO AND TELEVISION STATIONS

(Programme origination Stations only.  
Repeater installations are not shown.)



The history of radio and television in New Zealand covers five distinct periods of development.

The first transmissions of "vocal and musical" items began on 5 December, 1921, when Dr. Robert Jack, of Otago University, was granted a permit to engage in research activities.

By 1925 several companies had been formed, and sporadic programmes were being broadcast from Auckland, Wellington, Christchurch and Dunedin. In 1925 also, the Postmaster-General agreed that the Radio Broadcasting Company of New Zealand Limited should establish and operate radio stations in Auckland and Christchurch initially, and in Wellington and Dunedin when required. By 1929, the four company stations were broadcasting almost continuously between 3 p.m. and 10 p.m. At this time, there were also twelve private stations in other centres around the country, a number which had increased to 39 in 1932.

Legislation passed in 1932 gave responsibility for the development of a national radio-broadcasting service to the New Zealand Broadcasting Board. The Board assumed control on 1 January, 1932, purchasing the assets of the Radio Broadcasting Company. The Broadcasting Board derived its revenue from the licence fees paid by listeners, but the private stations throughout the country had to rely on their own resources. At this stage no advertising of any kind was permitted from any stations.

The Broadcasting Act, 1936, which came into force on 1 July of that year, abolished the New Zealand Broadcasting Board, and transferred all its rights, property, liabilities and engagements to the Crown. Responsibility for the control of the National Broadcasting Service, as it was now called, was placed in the hands of a Minister of the Crown who was charged with the administration of the Act. The Act also provided for the appointment of a Director of the National Broadcasting Service.

The Broadcasting Amendment Act, 1937, made provision for the establishment and operation of a commercial broadcasting service controlled by the Minister in Charge of Broadcasting and headed by a Controller. By 1938 the Government operated twelve non-commercial and four commercial stations, and continued to subsidise the privately-

## THE OLD



*An early broadcasting studio in New Zealand is opened in Wellington by the then Prime Minister, the Right Honourable J. G. Coates, in 1927.*

owned stations which served areas where NBS reception was still unsatisfactory.

The two Services were amalgamated in 1943 under the control of a Director of Broadcasting. On 1 April, 1946, the Service adopted the title of the New Zealand Broadcasting Service.

During the following years the number of stations increased and investigation into the possibility of setting up a television service was undertaken. On 23 February, 1959, the first experimental telecast of test patterns was made from Channel 2, Auckland. Channel 2 began telecasting programmes

containing advertisements on 1 April, 1961. Channel 3, Christchurch, then Channel 1, Wellington, followed suit soon after, with Channel 2, Dunedin, commencing somewhat later.

An Act of Parliament effective from 1 April, 1962, transferred the operation of the country's broadcasting services from direct Government control to a public corporation.

At the present time, the New Zealand Broadcasting Corporation controls 36 radio stations and their repeaters, and 4 television channels and their translators.

# THE NEW

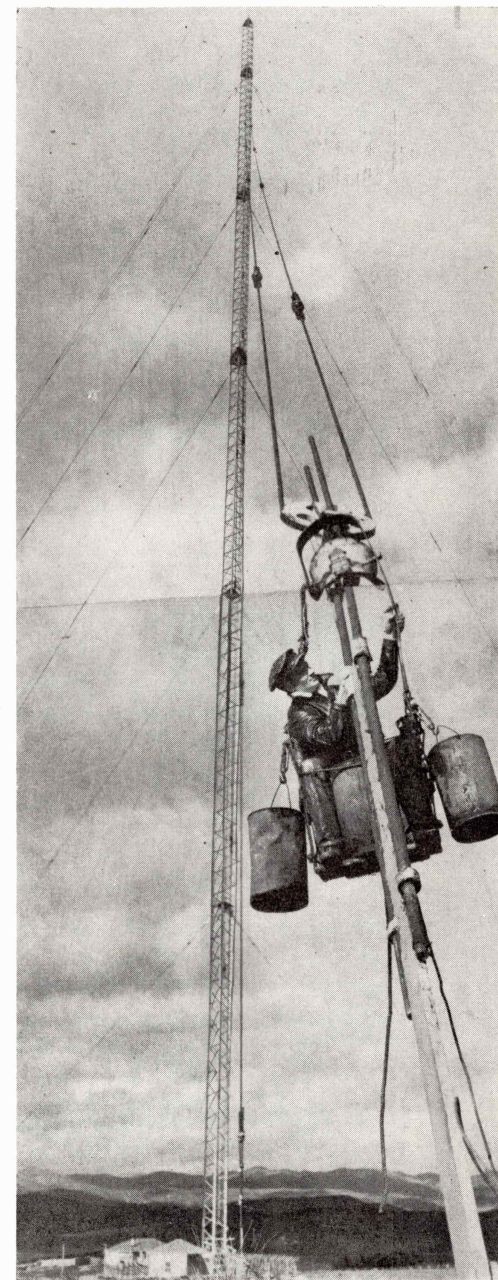


*One of the six major studios in Broadcasting House, Wellington, which came into operation in September 1963.*

# TRANSMITTING FACILITIES



*The transmitting station at Titahi Bay, outside Wellington, from which most nation-wide radio broadcasts originate. One of the two masts (700 feet) is the tallest in the country.*

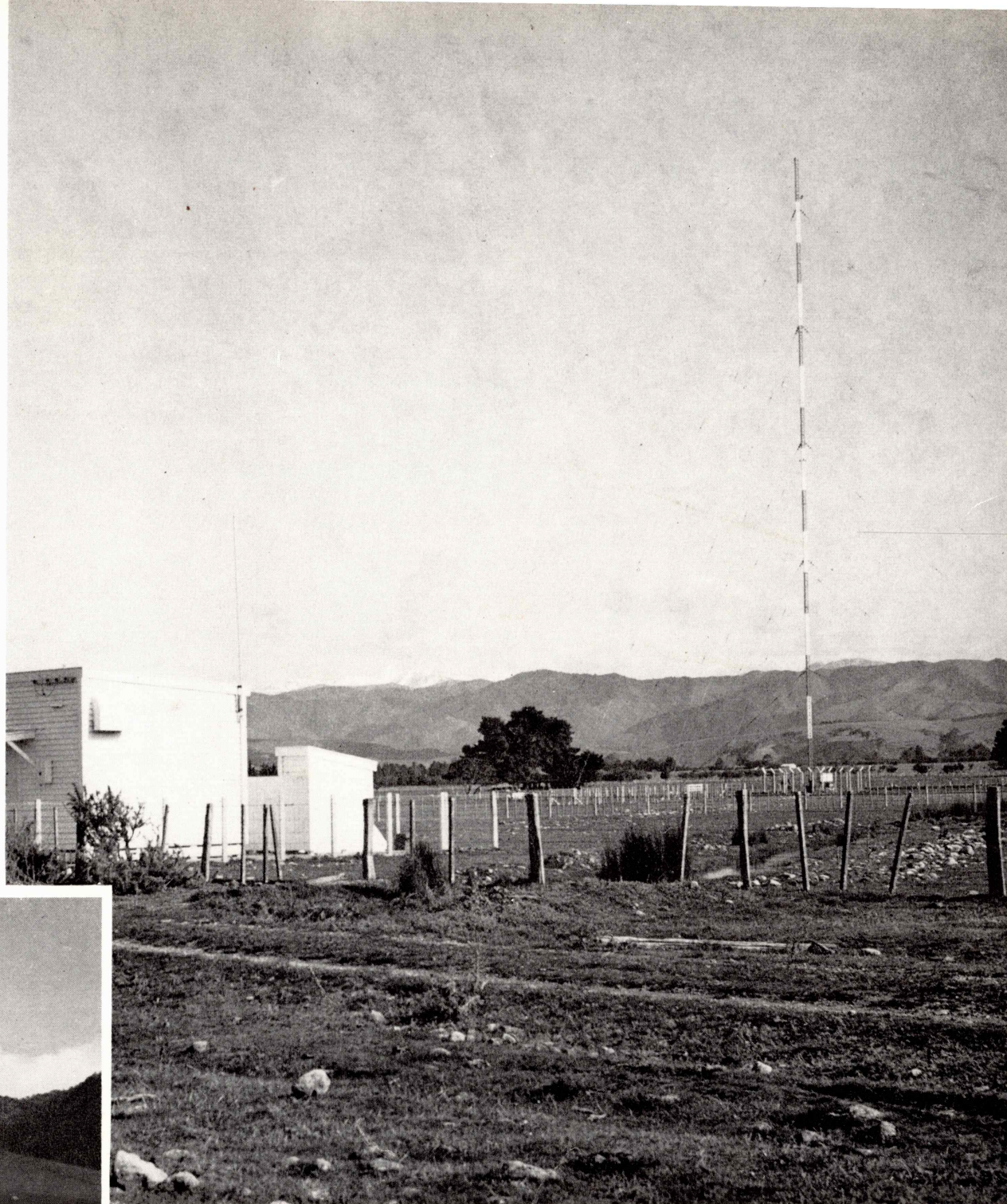


*A maintenance man ready to be hauled aloft on the guy wire of a transmitter mast.*

The New Zealand Broadcasting Corporation's 36 radio stations transmit from 26 transmitting radiators. The transmitters vary in power from the two kilowatts of a small country station to the 100 kilowatts of Station 2YA—the most powerful medium-wave transmitter in the Southern Hemisphere. The television channels are currently telecasting with an output of 10 kilowatts, and their repeaters with between 0.1 kilowatt and 1.0 kilowatt.

Transmitting stations are normally sited to give good coverage to the area they serve, and some are necessarily located in remote localities. Broadcasting studios are connected to the transmitter by land line and are "turned on" by the studio technician by remote control. Eight transmitting sites are fully staffed during broadcasting hours and the rest are completely automatic requiring only attention from maintenance crews.

As television coverage is extended over larger areas of New Zealand, repeater and relay stations have to be constructed, often in inaccessible and mountainous country. Much test equipment has had to be transported by air, and especially by helicopter. (see below)



A typical country station transmitter in the heart of the fertile Wairarapa plains.

# CITY STATIONS

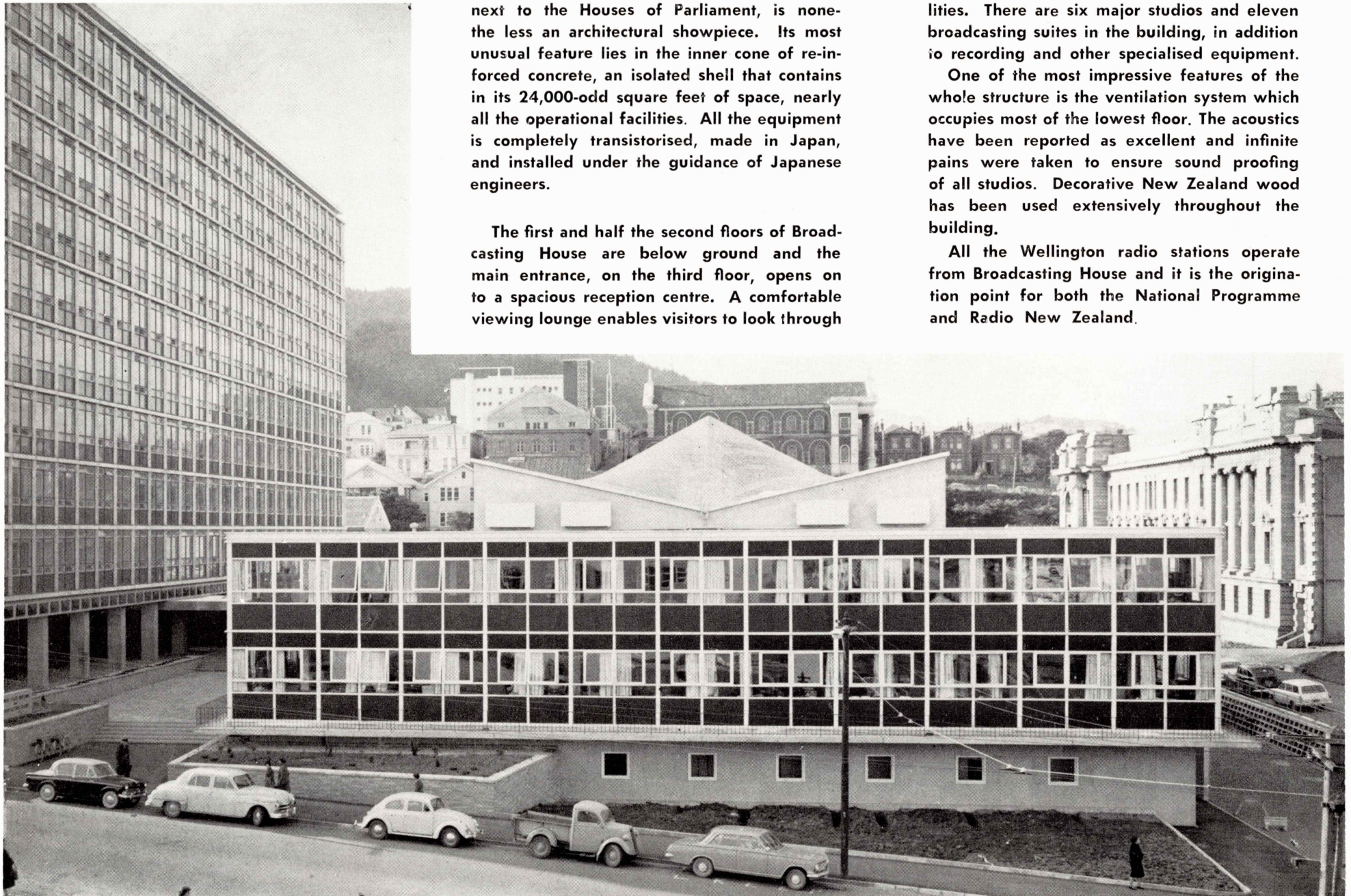
Externally unpretentious, except for its multiple hyperbolic paraboloid roof, Broadcasting House, opened in September, 1963, on a site next to the Houses of Parliament, is nonetheless an architectural showpiece. Its most unusual feature lies in the inner cone of re-inforced concrete, an isolated shell that contains in its 24,000-odd square feet of space, nearly all the operational facilities. All the equipment is completely transistorised, made in Japan, and installed under the guidance of Japanese engineers.

The first and half the second floors of Broadcasting House are below ground and the main entrance, on the third floor, opens on to a spacious reception centre. A comfortable viewing lounge enables visitors to look through

large, soundproof double windows into two of the main studios, one of which has a stage for live productions and audience seating facilities. There are six major studios and eleven broadcasting suites in the building, in addition to recording and other specialised equipment.

One of the most impressive features of the whole structure is the ventilation system which occupies most of the lowest floor. The acoustics have been reported as excellent and infinite pains were taken to ensure sound proofing of all studios. Decorative New Zealand wood has been used extensively throughout the building.

All the Wellington radio stations operate from Broadcasting House and it is the origination point for both the National Programme and Radio New Zealand.



*Broadcasting House, Wellington, one of the most modern and well equipped broadcasting buildings in the Southern Hemisphere. There are two storeys below ground.*

# COUNTRY STATIONS



*The facade of 2ZA Palmerston North, a typical provincial town station.*

At the other end of the scale from Broadcasting House originating programmes, news and sport coverage to the entire country, is the small provincial station catering for the needs of the immediate community.

In a farming country such as New Zealand with a sparse and scattered population, the provincial station is an integral and vital part of the community.

To be a member of a rural radio station is to become something of a local celebrity, and staff are frequently called upon to join in all types of community activity.

In the event of minor emergencies, it is to the radio station that many people turn, and

most charity appeals owe the greater part of their success to radio promotions and campaigns in which the entire station staff will take part.

Having such a close affinity with the community, the country station adopts an easy and informal manner of general presentation, and warmth and friendliness are essential qualities in its announcers.

The isolated farmer depends on his radio for regular stock and weather reports and news, and by many country wives the announcers are thought of as personal friends, bringing contact with the outside world into a somewhat lonely existence.

## RADIO LICENCES

As at 31st March

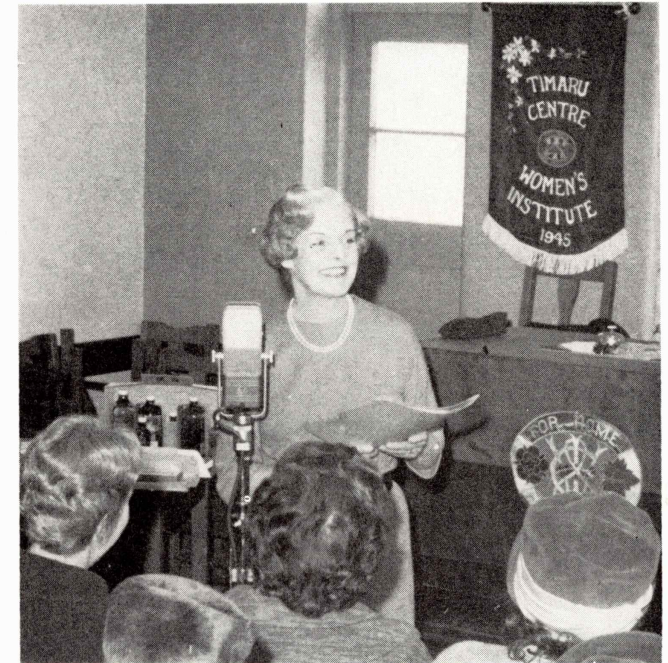
1964		616,470
1963		614,223
1962		604,922
1961		590,327
1960		580,482
1959		564,526
1958		552,278
1957		522,619
1956		519,850
1955		511,558
1954		504,254



*Active participation in community affairs is well illustrated by this Broadcasting entry in Rotorua's New Year's Eve procession. The Rotorua stations have built the prize winning float on several occasions.*



*A television crew questions Wellington citizens on their reaction to the Budget announced the previous evening.*



*A specialty programme announcer conducts her session from a local Women's Institute meeting.*

## MEETING THE PEOPLE

Talks and interviews from celebrities and specialists provide a great deal of information and entertainment, but radio stations and television channels can become part of the community only by meeting ordinary people on their own ground. With this in mind every effort is made to maintain contact with the public through outside broadcasts. Unusual methods are sometimes employed, with broadcasts being made from local stores, aeroplanes, motor camps, hospitals and roof-tops. Such sessions, where practicable, often take the

form of impromptu interviews, quizzes, contests or the playing of musical request items. Specialty announcers frequently broadcast interviews and commentaries from trade fairs, exhibitions, flower or pet shows or anywhere else where people gather.

The use of an NZBC radio car to patrol main city streets ensures effective reports of on-the-spot items of interest, and public reaction to controversial subjects also provides programme material for both radio and television.



*An Auckland radio car interviews a late night shopper in one of the city's principal streets.*

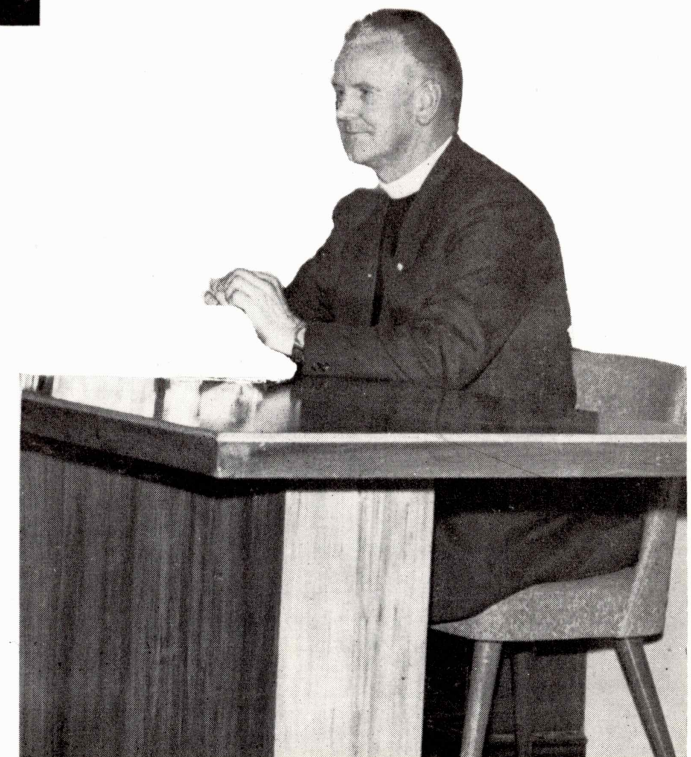


*Televising a church service from Wellington's pro-Cathedral.*

Religious activities in the community receive appropriate coverage on both radio and television. The Corporation is advised by the Central Religious Advisory Council, a body comprising representatives from churches in the mainstream of Christian belief. The Council comprises twelve members, each selected by the National Executive of his particular denomination, and they advise on all matters relating to religious broadcasts.

Radio time is allocated to the nine denominations on a basis related to the numbers of their adherents. As well as short daily devotional services and Scripture readings, entire Church Services are broadcast on Sundays. In addition, there are special programmes at Christmas and Easter, instructional sessions for children, and full coverage of significant religious events. Weekly religious programmes are presented on television, together with special telecasts on unusual or especially significant religious occasions.

The commercial sponsorship of any religious broadcast is prohibited, and in deference to Christian tradition, no advertising material is broadcast from any commercial station on Sundays, Christmas Day, or Good Friday.





*Most sporting functions of any importance are covered by on-the-spot commentators who work from specially constructed broadcasting boxes. Above, a racing commentary in progress. At right, the glassed-in broadcasting booth at a rugby ground.*

# ING SCENE

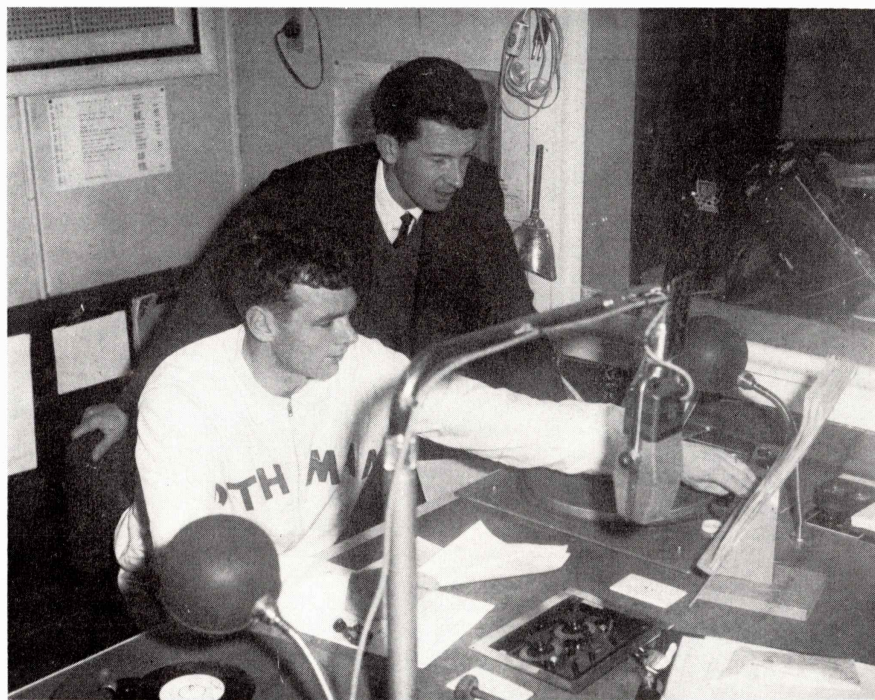
The New Zealander's passion for sport is well known, with the result that probably no other broadcasting system in the world devotes as much time to its coverage as the NZBC. Every major sport is reviewed and reported on, with the lion's share being given to horse-racing—both gallops and trots—and Rugby Union football.

The most comprehensive coverage is given to horse-racing, where a total of more than 350 race days a year receive commentaries on each of their eight races, from one of twenty-four stations. In the case of major events, commentaries are broadcast on national link. The majority of meetings are held on Saturdays, and up to six or eight may occur on the same day. In addition to the commentaries, race results are given regularly on a national link.

Commentaries on Rugby Union football are also broadcast from each of twenty-four stations throughout the season, and every major football ground in the country has a permanent broadcasting booth installed.

As well as racing and Rugby, all other major sports are covered all year round, and each year over the Christmas-New Year period, there is a daily National Sports Round-up. This gives commentaries and reports on all important events throughout the country, in addition to the local coverage they have received from the appropriate stations.

The New Zealand public also has a tremendous interest in international sport, and the NZBC caters for this interest by relaying direct broadcasts of



*World record miler Peter Snell helps a station announcer to present the breakfast session.*

many overseas sporting events, including commentaries on Australia-England cricket, Rugby Union matches between South Africa and France, the Melbourne Cup, the Derby at Epsom, the America Cup and various Grand Prix events. New Zealand Olympic and Empire Games teams are invariably accompanied by NZBC commentators as are the All Black tours of Australia, South Africa, Great Britain and France.

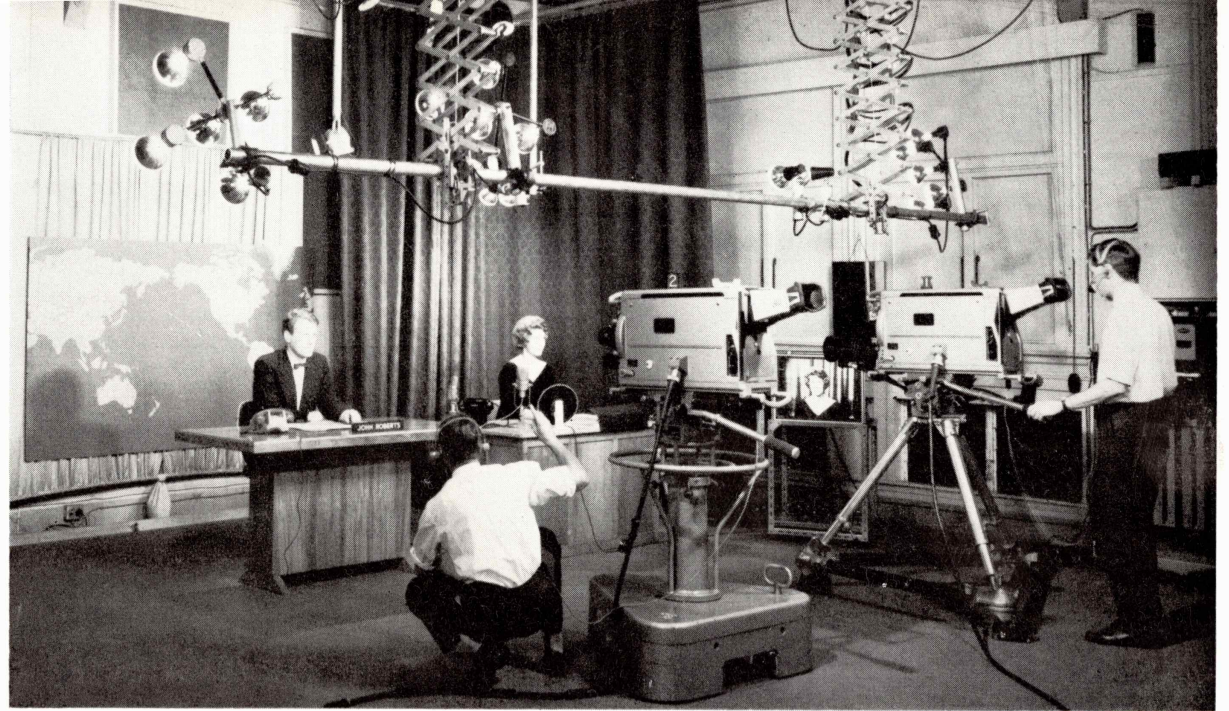
The coverage of sport by television is increasing rapidly. Mobile units at main centres are in use most Saturdays, covering a number of sports on a rotation basis.



*A television outside-broadcast unit covering a hockey game.*

# HERE IS THE NEWS

*On-the-spot news coverage of the spectacular derailment of a diesel locomotive.*



*The scene in a television studio as a newscast is about to commence.*



*The corner of the central newsroom where communications are received and sent by teleprinter and telephone.*

The NZBC News Service gives up-to-the-minute bulletins on international, national and local news, on both radio and television. Every day twenty-two bulletins are prepared for nationwide use on radio, three for television, and three for shortwave news on Radio New Zealand. The number of bulletins broadcast locally by stations around the country naturally varies according to circumstances. In addition, one special bulletin a week is translated for broadcast in the Maori language.

Overseas news is supplied by NZBC correspondents, who are New Zealanders living in London, New York, Australia, Malaya, Thailand and many other centres. Additional information is obtained by monitoring major overseas radio news services on a reciprocal basis. Much television material is supplied by the British Commonwealth International Newsfilm Agency—a composite news service organisation—and from the American CBS as well as from other agencies from time to time.

All national bulletins on radio originate from Wellington where film of national interest is also processed for use on all TV channels. At the conclusion of a national bulletin, stations present news items of special local interest in the area they serve. These items are collected and processed by journalists attached to the station in question, but all NZBC staff are encouraged to be keenly conscious of news, and to assist in its collection.

Local news items are gathered by

NZBC reporters throughout the country for both radio and television, while newsfilm is provided by staff cameramen and "stringers" under contract. A number of strategically placed stations are linked by tele-

printer to the central newsroom in Wellington and material for national broadcast can be fed in with no loss of time.

A Public Affairs section works in close association with the News Ser-

vice, producing in both media, programmes concerned with comment on news and current affairs. The scope of this section extends beyond the topical to cover the entire field of talks, interviews and documentaries.



*A general view of the "nerve centre"—the central newsroom in Broadcasting House, Wellington.*



*Scene from a Christchurch television production of Shakespeare's "The Taming of the Shrew".*

## ON WITH THE SHOW

Placed as it is, far from the production centres of the world, and denied the competitive stimulus which arises from a large and cosmopolitan population, New Zealand must draw much of its radio and television material from overseas. Within the possible range, however, NZBC production activities are intense and varied. Production is carried out in a number of towns, and there is a substantial interchange of artists and producers from centre to centre. Periodically, an NZBC Radio Drama School is set up to give free tuition to selected pupils, and local composers,

of established merit, are sometimes commissioned to write original music for major productions. New Zealand plays and adaptations of New Zealand books are presented from time to time.

In the newer and more exacting medium of television, dramatic production is thus far more limited, but is steadily increasing its scope.

Both media are extremely active in the documentary field, covering most aspects of New Zealand life, and both regularly feature programmes in which specialists discuss and explain the intricacies of their various fields.



*A major radio production in progress. Note the moveable acoustic screens positioned to control the quality of the sound.*



*A sponsored quiz show being conducted from the deck of a ship. The car and the household appliances are prizes.*

Panel discussions on all manner of subjects, including national and international affairs of topical interest, command a wide and regular audience.

On the lighter side, audience participation shows have long been popular on radio. Quiz programmes, whose comperes' names have become household words, have run uninterrupted for many years, usually offering such prizes as refrigerators and washing machines, but on occasions rising to motor cars or trips to England. Inter-city and even international contests have been conducted from time

to time. The quiz programme is also rapidly establishing a high popularity rating with television viewers.

Talent quests, presented by the NZBC, their winners determined either by judging or by popular vote, always attract a great deal of attention, and on occasion listener participation contests have drawn tens of thousands of entries.

Both television and radio are quick to obtain performances from overseas visitors of established reputation in any form of the entertainment business.

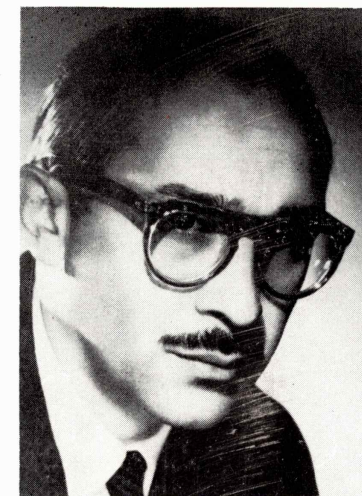
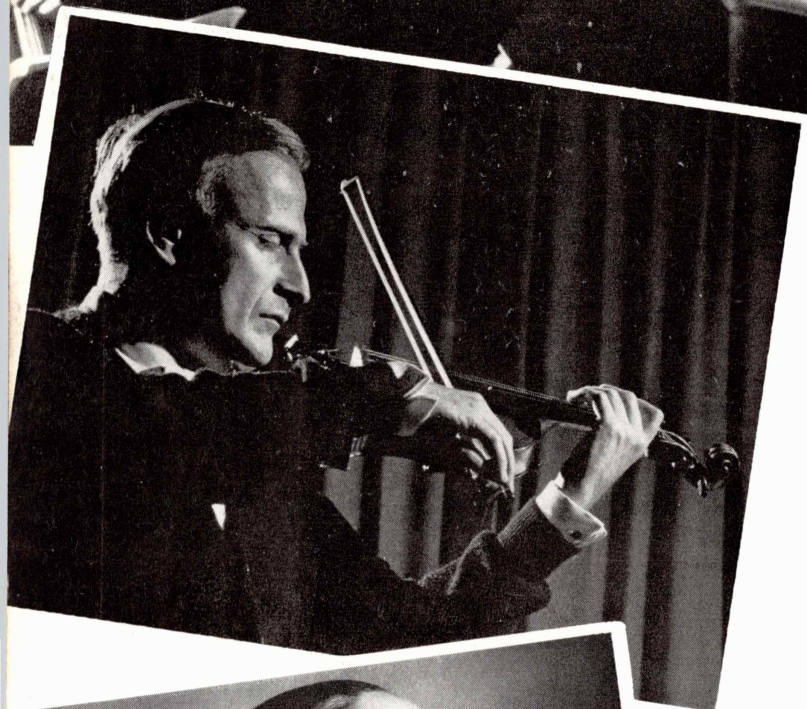


*The well-known English jazz band of Mr. Acker Bilk takes part in an Auckland television production.*



*Some of the celebrity artists who have appeared under NZBC promotion are pictured on these pages.*

*Left, top to bottom: Igor Stravinsky, Yehudi Menuhin, Gina Bachauer. Right, top to bottom: David Oistrakh, Victoria de los Angeles, Colin Horsley, Claudio Arrau.*



By the Act which established it, the NZBC is empowered to use its equipment and facilities to "... promote and assist in the development and carrying on of arts and cultural pursuits . . .", and to "... organise and present concerts and entertainments for the general public".

The "general public" of New Zealand totals just over two and a half millions, spread over 100,000 square miles. With much of the population scattered throughout small townships and country districts, the fulfilling of the above assignments is exacting work.

Much of it is done by the NZBC Symphony Orchestra, the only full symphony orchestra in the country, comprising approximately 100 fully employed musicians. It travels extensively throughout New Zealand, presenting about a hundred concerts a year in the main cities and provincial towns. These include full-scale evening concerts, short "lunch-time" concerts, concerts for schools, and "studio" concerts in broadcasting studios before live audiences.

Currently the resident conductor is Juan Matteucci, formerly conductor of the Philharmonic Orchestra of Chile. He has with him an associate conductor, Laszlo Heltay, formerly Director of Music, Merton College, Oxford. Recent guest conductors have included Rudolph Pekarek, Dr. Clyde Roller, Eduard Fischer, and two outstanding contemporary composers conducting performances of their own works—Igor Stravinsky and Sir William Walton.

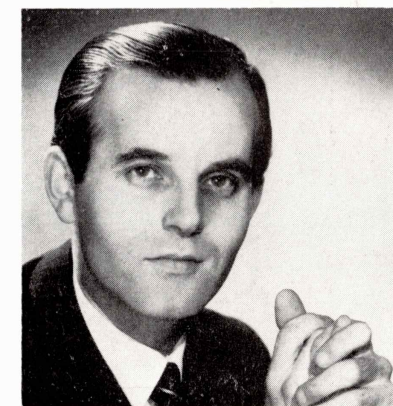
An outstanding feature of New Zealand's musical life is the National Youth Orchestra, organised by the NZBC and comprising approximately 100 members between the ages of 14 and 21. The orchestra is selected each year from tape recordings prepared at broadcasting stations all over the country. The young people then meet in Wellington for training during their school holidays. These activities culminate in public concerts, before they disperse and return to their homes.

The Youth Orchestra has performed works by many composers, distinguished soloists have played

# CONCERT ACTIVITIES



*The NZBC Symphony Orchestra with massed choirs after a performance of Sir William Walton's "Belshazzar's Feast", conducted by the composer. (Inset) Juan Matteucci, the Orchestra's resident conductor.*



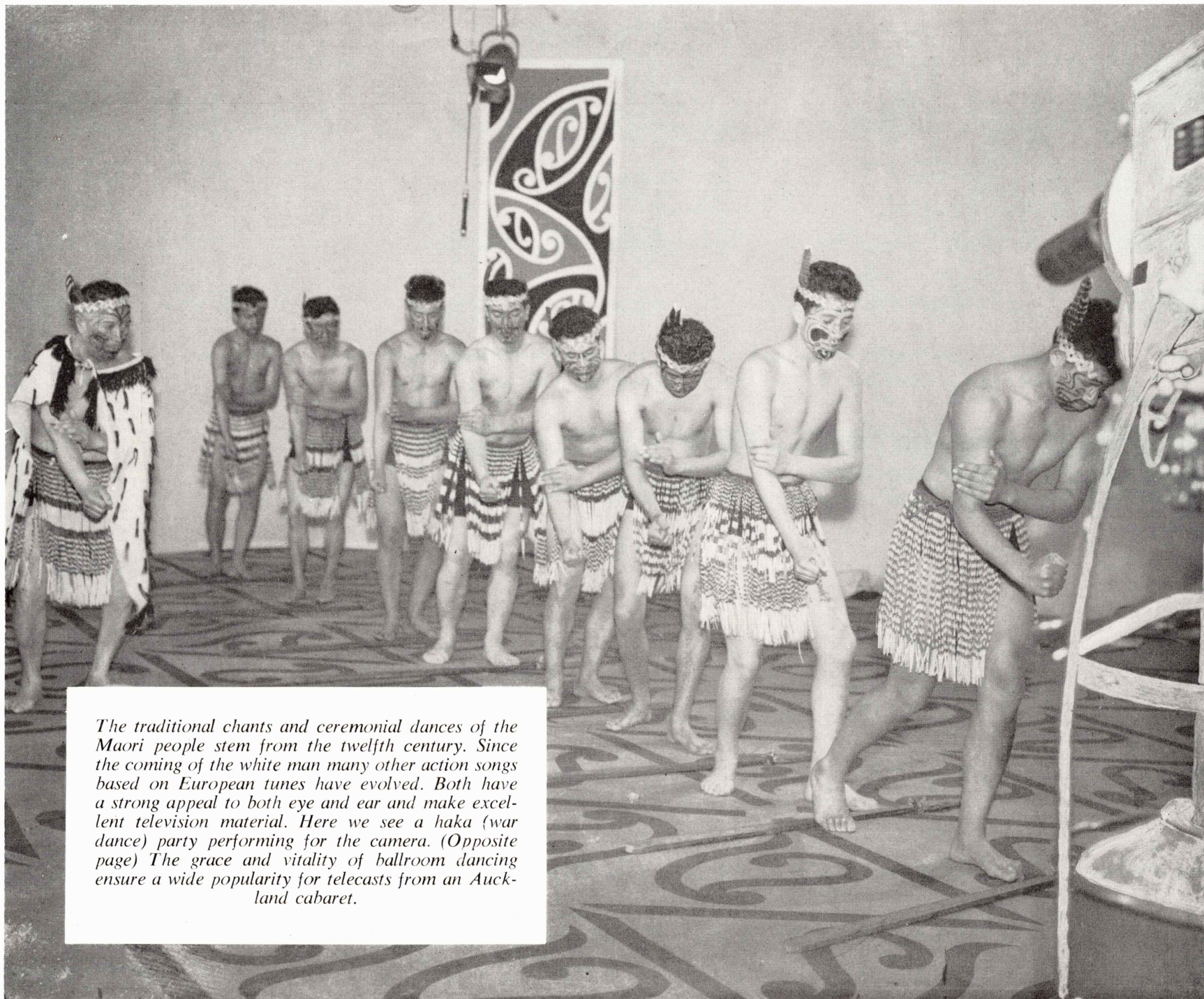
with it, it has recorded commercially and the New Zealand National Film Unit has filmed its activities.

New Zealand is visited by artists from every corner of the globe. In promoting appearances by orchestras, choirs, conductors and soloists, the NZBC frequently works in association with the Australian Broadcasting Commission, to arrange tours of Australasia. As far as good music is concerned, the NZBC is much the biggest entrepreneur in the country.

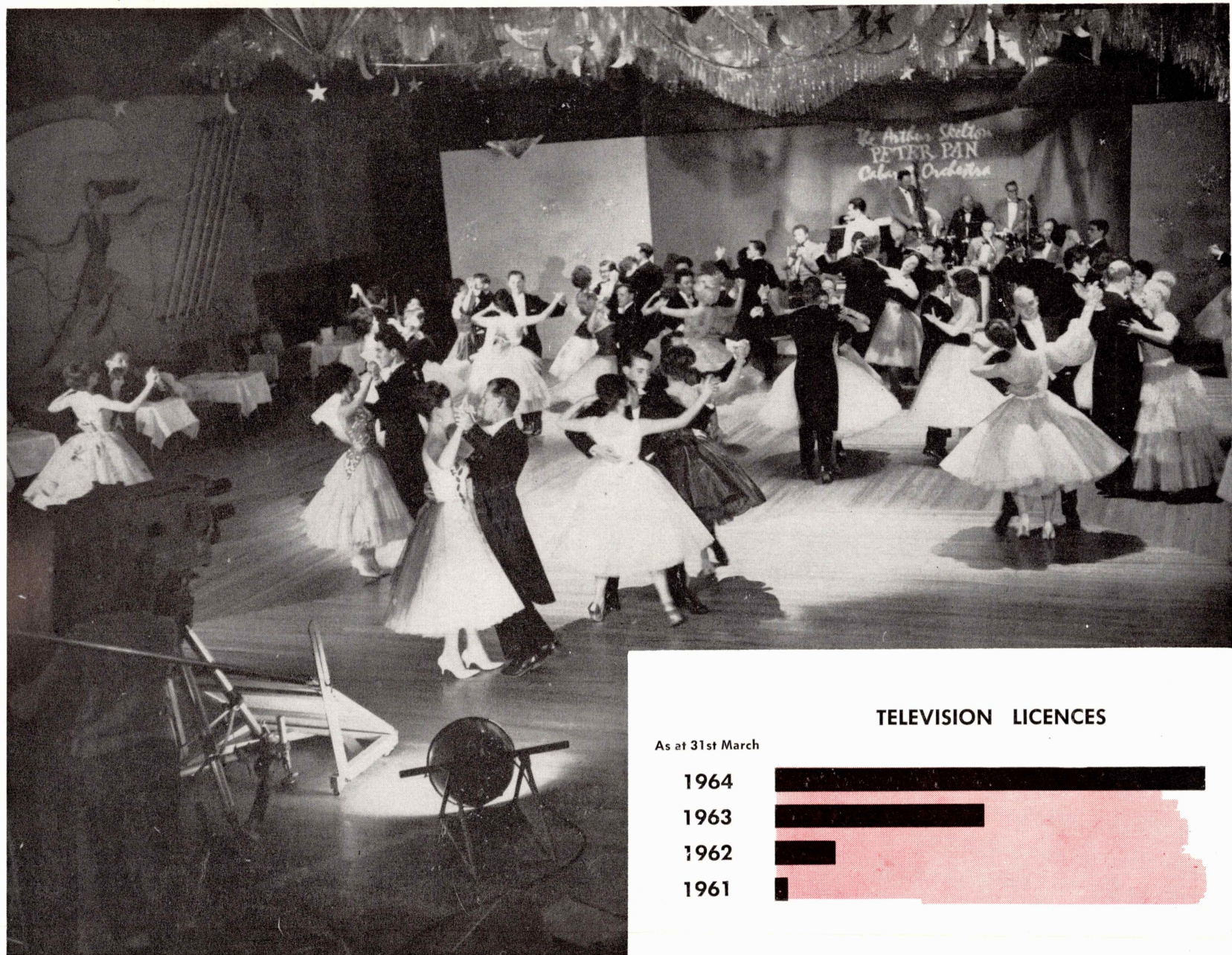
To serve the rural population, the Corporation regularly records live performances of musical works for delayed broadcast and the Orchestra itself often

combines with Choral Societies and touring Ballet and Opera Companies. Recent productions of this type have included Verdi's "Requiem Mass", the first presentation in the Southern Hemisphere of Benjamin Britten's "War Requiem" and, under the baton of the composer himself, Sir William Walton's "Belshazzar's Feast".

On occasion, the Corporation arranges tours by high quality artists in the popular music field. Such performers as William Clausen, Patrick O'Hagan, Peter, Paul and Mary, and Eddie Condon's All Stars have been received with enthusiasm by audiences throughout the country.



*The traditional chants and ceremonial dances of the Maori people stem from the twelfth century. Since the coming of the white man many other action songs based on European tunes have evolved. Both have a strong appeal to both eye and ear and make excellent television material. Here we see a haka (war dance) party performing for the camera. (Opposite page) The grace and vitality of ballroom dancing ensure a wide popularity for telecasts from an Auckland cabaret.*





Spectacle, one of the great strengths of television entertainment, calls for extremely extensive resources of space, equipment and talent. The more ambitious type of spectacular production, dramatic or musical, is plainly beyond the scope of a developing organisation in a small country.

However, by the application of ingenuity and

imagination to limited resources, NZBC staff have managed to contrive some most effective visual presentations on a comparatively modest scale. Most of these have been related to dancing of one sort or another, but such works as a Shakespearean play and a Menotti one-act opera have also been presented with considerable visual distinction.

#### TELEVISION LICENCES

As at 31st March

1964		167,744
1963		81,839
1962		23,343
1961		4,808

# The Children

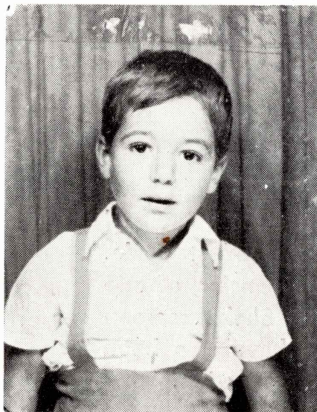


*An exchange of secondary school art between New Zealand and Japan was held in 1964, supported by Broadcasting and Educational organisations in both countries. Prize-winners were awarded a trip to the other country in each case, and the entries attracted much public attention. Above, New Zealanders view Japanese entries displayed in Auckland.*



*The set for a television programme for younger children.*

*The Athenian lad, pictured right, was "adopted" at the age of four by the staff of an NZBC station. They contribute towards his support and propose to continue to do so until the completion of his education.*



Programmes designed for children frequently have educative as well as entertainment value. They take such forms as competitions, quizzes, musical request sessions and instructional programmes on hobbies.

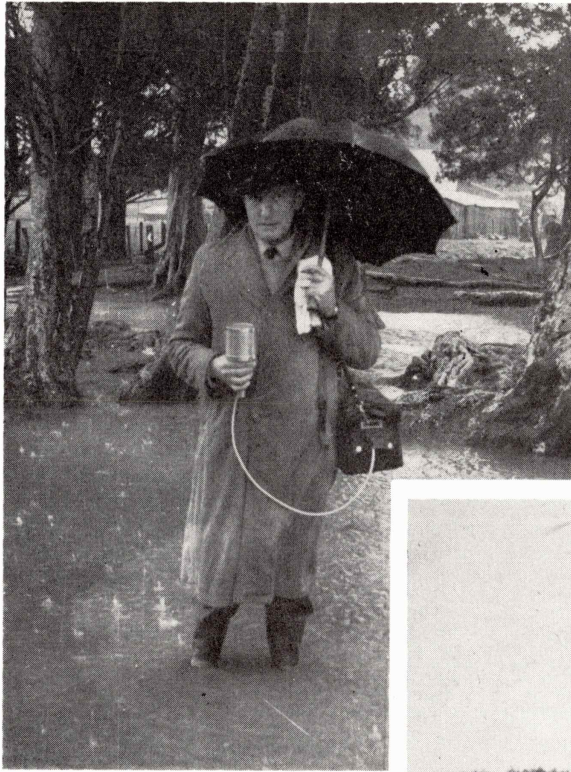
As a direct aid to education the NZBC conducts Broadcast to Schools sessions. They are intended not to replace the teacher but to provide a mental stimulus beyond the ordinary resources of the school.

Programmes include music and literature appreciation and social studies. They are produced by the NZBC's Broadcast to Schools section and approved by an advisory committee on which both Educational and Broadcasting interests are represented.



*A children's session announcer engaged in a typical outside broadcast.*

# RURAL BROADCASTS



*Above: A Rural Broadcasts Officer gives an on-the-spot appreciation of the damage caused to farmlands by a disastrous flood.*

In a country which is dependent on its primary products it is understandable that eighteen of the Corporation's stations should broadcast regular farm sessions. Nine of them link for National Farming News, five days a week, after which each presents its own local or regional farming topics. Most sessions are scheduled at midday or in the evening, when working farmers are able to listen, and their duration ranges from five to twenty minutes.

Subject matter falls into three main categories—news, information and advice. News includes events of the day, market reports and weather

forecasts, while information may be of particular interest to one type of farmer or may simply cover general agricultural or pastoral topics. Country listeners have shown a keen interest in such material, even though it may have no practical application to their own particular problems.

The Rural Broadcast Service is provided by a number of specialist officers, supported by the normal station staff and various contractees. The time devoted to farming matters amounts to more than 17 hours a week from 18 stations and is supplemented by coverage of farming conferences, agricultural shows, and stock sales.



*Right: In sharp distinction is the sunlit scene which meets the Broadcasting commentator's eye at a typical Agricultural and Pastoral Show.*



*Consultation and co-operation with other broadcasting organisations is a continuous and integral part of NZBC activities. The Director-General, Mr. G. H. Stringer, along with delegates from other participating countries, is interviewed by the press, prior to the Fifth Asian Broadcasters' Conference in Korea.*



*Rural broadcasters from Ethiopia and the Sudan discuss exhibits at an Agricultural and Pastoral Show with one of their New Zealand counterparts.*



A scheme which has been in operation for many years, and which has frequently provided invaluable experience for New Zealand broadcasting personnel, is the General Training Course for Overseas Visitors at the BBC.

What is almost a minor counterpart has developed in New Zealand and the NZBC has been approached on numerous occasions by more recently established overseas broadcasting organisations for assistance in the training of staff. From as far afield as

Nigeria, Malaya, Cook Islands, Sudan and Ethiopia, visitors have arrived to train with the Corporation. New Zealand listeners and viewers have also shown a keen interest in broadcasts from or about young people from overseas who come to the country to train in various other occupations.

In the opposite direction, the NZBC has sent experts to many other parts of the world to assist in establishing "sister" services. It is anticipated that this two-way traffic will continue and expand to the benefit of all concerned.



*Left: A New Zealand announcer interviews Ghanaian girls taking a Dental Nurses' course in Wellington. Above: A New Zealand Broadcasting officer seconded to assist with the establishment of Radio Sabah, Borneo, photographed with the local staff.*

## TOTAL TRANSMISSION HOURS RADIO

Year Ending  
31st March

1964		220,488
1963		205,211
1962		179,691
1961		168,497
1960		165,414
1959		158,088
1958		146,315
1957		136,722
1956		131,673
1955		129,315
1954		123,109

## EQUIPMENT



*Above: The master control room in Wellington's Broadcasting House which maintains the "link" connections between stations throughout the country.*

Technical equipment and facilities used in New Zealand are kept in line with latest developments. Many stations are linked by a "wide band line" which enables any one station to origin-



*Left: A bank of television cameras in action at a sports meeting.*



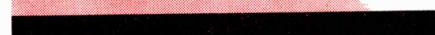
Year Ending  
31st March

1964



8,456

1963



6,402

1962

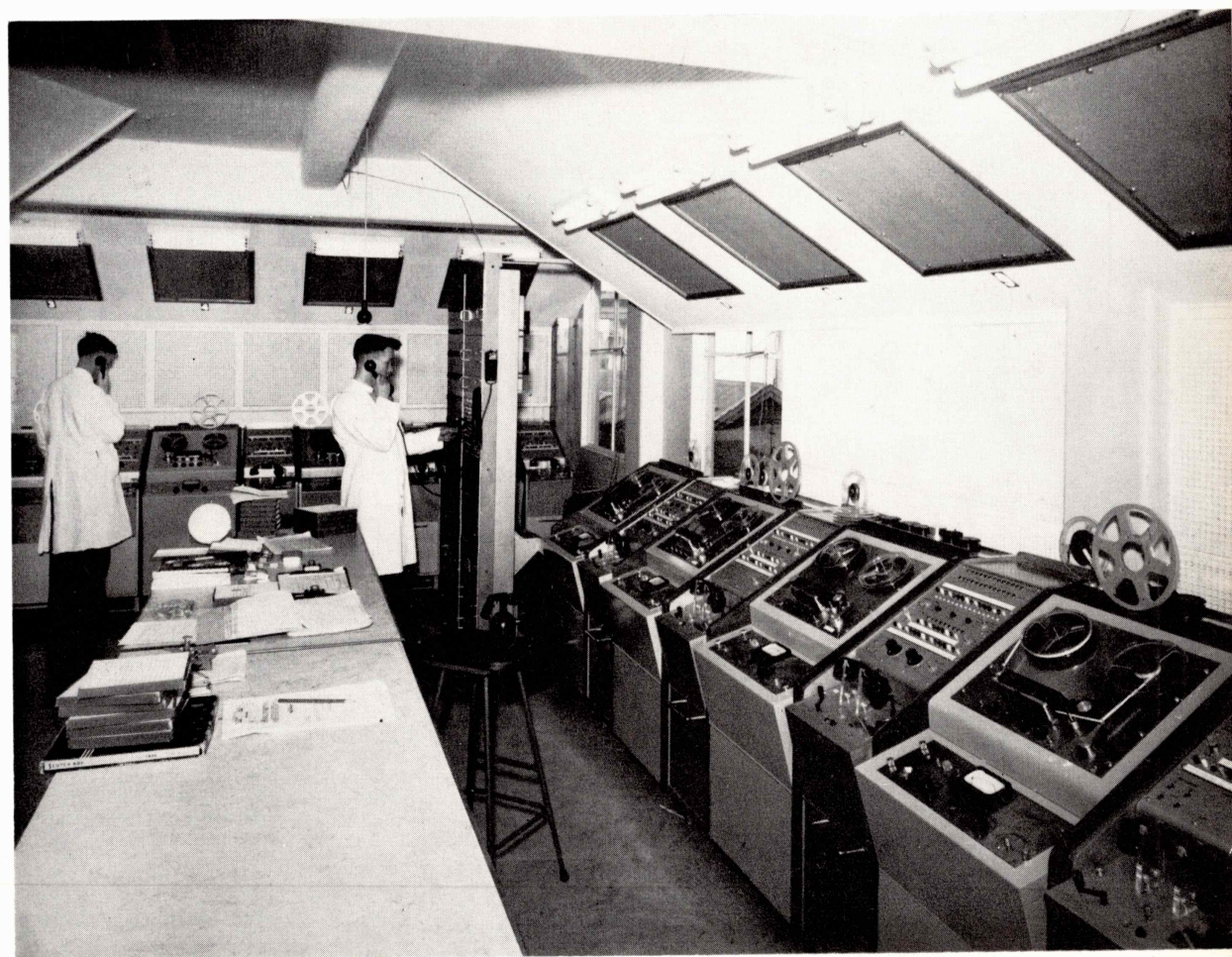


3,680

1961



693



ate a programme for simultaneous transmission from a number of other stations with little loss of quality. It is planned to link the four television channels in a similar manner with a microwave land line.

The latest tape recording equipment for multiple simultaneous dubbing is being installed in the Head Office Recording Centre.

The general trend in broadcasting studios has been towards

miniaturisation through the use of transistors. Wellington's Broadcasting House was probably the first fully transistorised radio station complex operating anywhere in the world.

*Above: A recording room in which multiple tape recordings may be made simultaneously.*

# LISTENER

## "LISTENER" CIRCULATION

As at 31st March

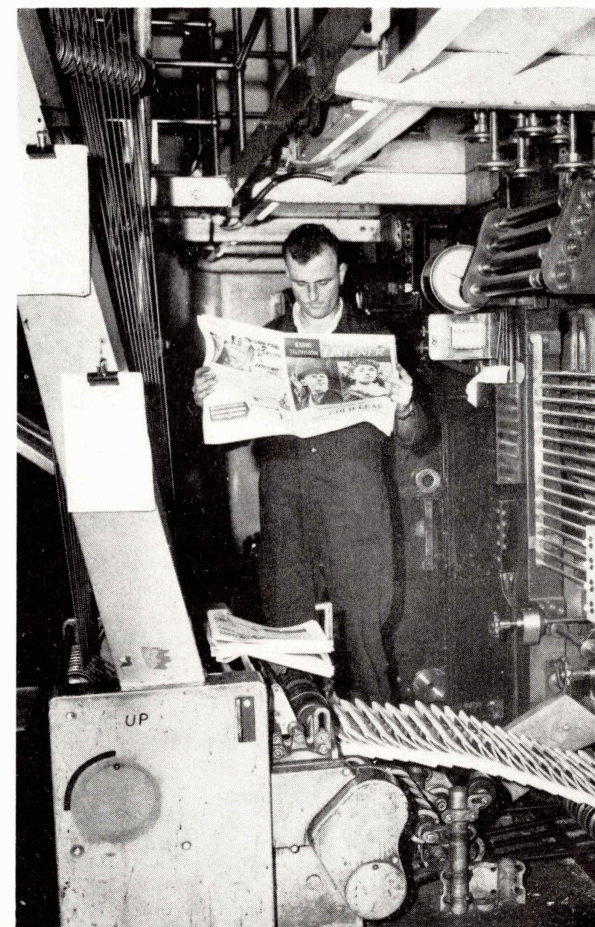
1959		75,861
1960		73,327
1961		69,168
1962		61,858
1963		69,975
1964		85,660



*Above: A general view of the journalists' office. Above right: A rotary machinist checks a copy of the New Zealand Listener as it comes off the press.*

The "New Zealand Listener", Broadcasting's official journal, was first published in 1939 and has recently celebrated its 25th Anniversary. It prints all the programmes for every television and radio station under Corporation control, and publishes a great deal of supplementary information on the broadcasts and the people taking part in them.

It also features articles on the arts, particularly music, literature and drama, as well as regular book and film reviews, short stories and poems.



Just as the Corporation as a whole is New Zealand's largest patron of the arts, so, over the years, the "Listener" has become recognised as a nursery for literary talent and a good market for writers. Many outstanding contributors to its pages also play their part in writing for radio and television.

# Commercial Activities

As indicated by the graphs on this page, the NZBC derives a considerable part of the income necessary for its maintenance and development from the sale of advertising time.

Twenty-one of the Corporation's thirty-six radio stations broadcast commercially every day except

Sunday, accepting both spot advertisements and programme sponsorship. Half of the transmission time of each of the four television channels is non-commercial, while the other half incorporates advertising material up to a maximum of six minutes per hour. Television advertising is restricted

to spots, no sponsored programmes being permitted.

Policy restrictions on content, aimed at maintaining high levels of integrity and good taste, are applied to all advertising material.

Network contracts are available in radio, though not in television, and most of the advertising agencies in the country are accredited to the Corporation.

Advertising space is also sold in the NZBC's official journal—the "New Zealand Listener".



*The electronic computer which handles much of the accountancy work resulting from the NZBC's multi-million pound commercial activities.*

## COMMERCIAL REVENUE RADIO

As at 31st March

1964		£2,150,579
1963		£2,139,378
1962		£1,997,433
1961		£1,767,018
1960		£1,646,316
1959		£1,486,152
1958		£1,320,098
1957		£1,050,811
1956		£970,736
1955		£835,901
1954		£729,988

## COMMERCIAL REVENUE TELEVISION

As at 31st March

1964		£948,804
1963		£521,710
1962		£394,275

# Music



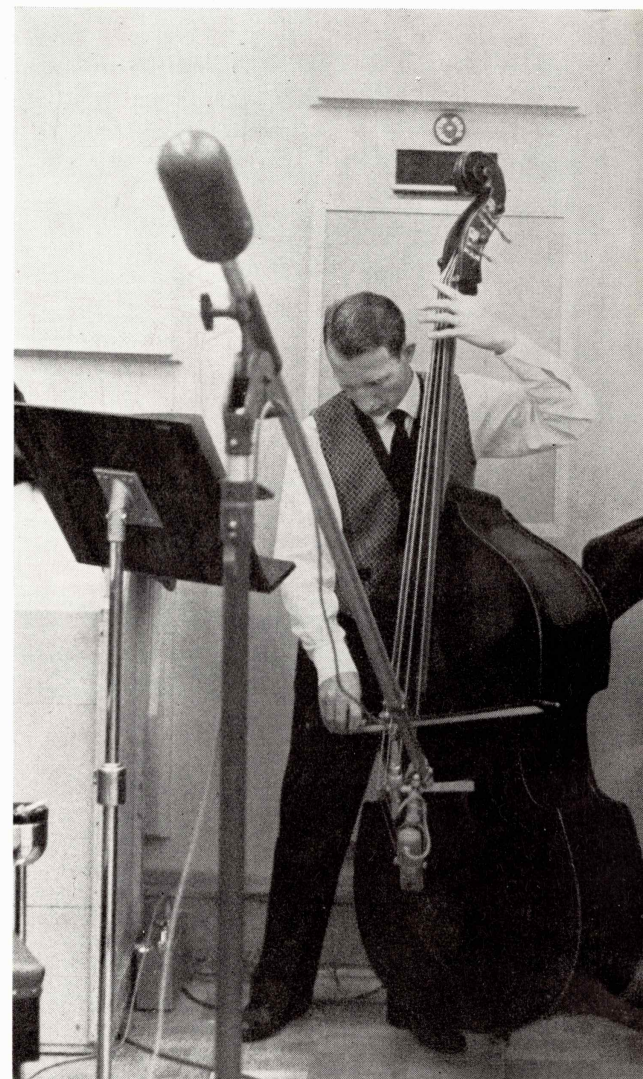
*A scene from a live television show for teenagers, conducted by an NZBC announcer, in which a new dance is demonstrated.*

Like all other broadcasting organisations, the NZBC depends on music to fill the greater part of its radio transmission hours, and to provide a welcome variation from television programmes of a dramatic or documentary nature. With a dispersed population of only two and a half millions on which to draw, it must inevitably depend on overseas recordings for the greater part of its musical material. In addition to purchasing normal commercial records in very large numbers, it obtains many transcribed musical programmes from broadcasting organisations in countries whose larger population concentration permit more intensive musical activity.

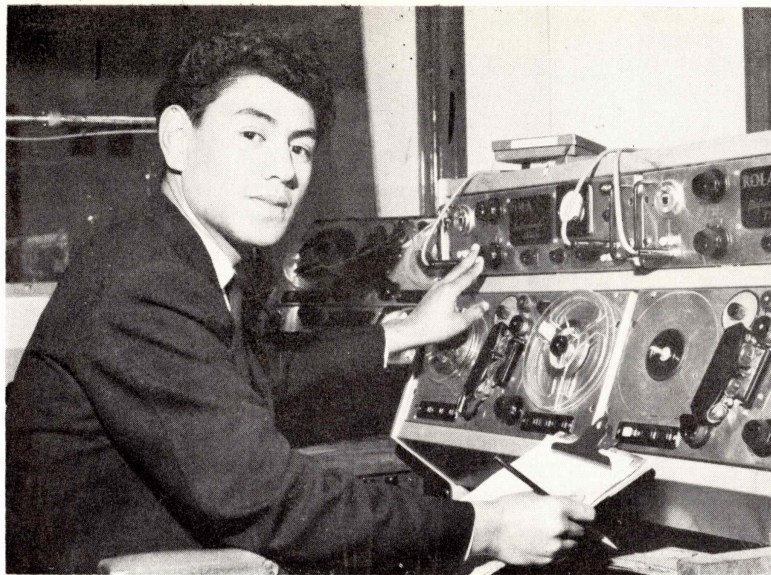
However, the Corporation does encourage and assist New Zealand musicians in every way possible. Every musical group which achieves a suitable standard, is assured of broadcast engagements, and advice and assistance are made available to those whose standard is marginal. Periodically special attention will be devoted to encouraging a particular type of music, and the whole field, from "pop" to classical, is covered.

Almost without exception those New Zealanders who have gone on to receive world recognition as musicians have received some of their early experience on NZBC stations.

In addition to broadcasting its own concert artists, the NZBC arranges broadcasts from musicians brought to the country by other entrepreneurs, whenever the terms of the relevant contracts permit.



*An artist prepares for broadcast*



*A Maori member of the NZBC staff auditioning a programme.*

Traditionally the New Zealand Maoris arrived from the legendary Hawaiki in the twelfth century and settled mainly in the warmer North Island. Today, of the Maori population of over 200,000, less than one per cent. live in the South Island.

Their renowned action songs and dances make excellent entertainment and throughout the country select groups, trained to perfection, are hard put to meet a constant public demand. Radio and television programmes have provided excellent outlets for Maori talent, and their race's natural aptitude for music and eloquence has led a number of Maoris to adopt broadcasting as a satisfying career.

Although today the young Maori seldom speaks his native tongue, the older generation is catered for by the regular broadcast of programmes and news in Maori.

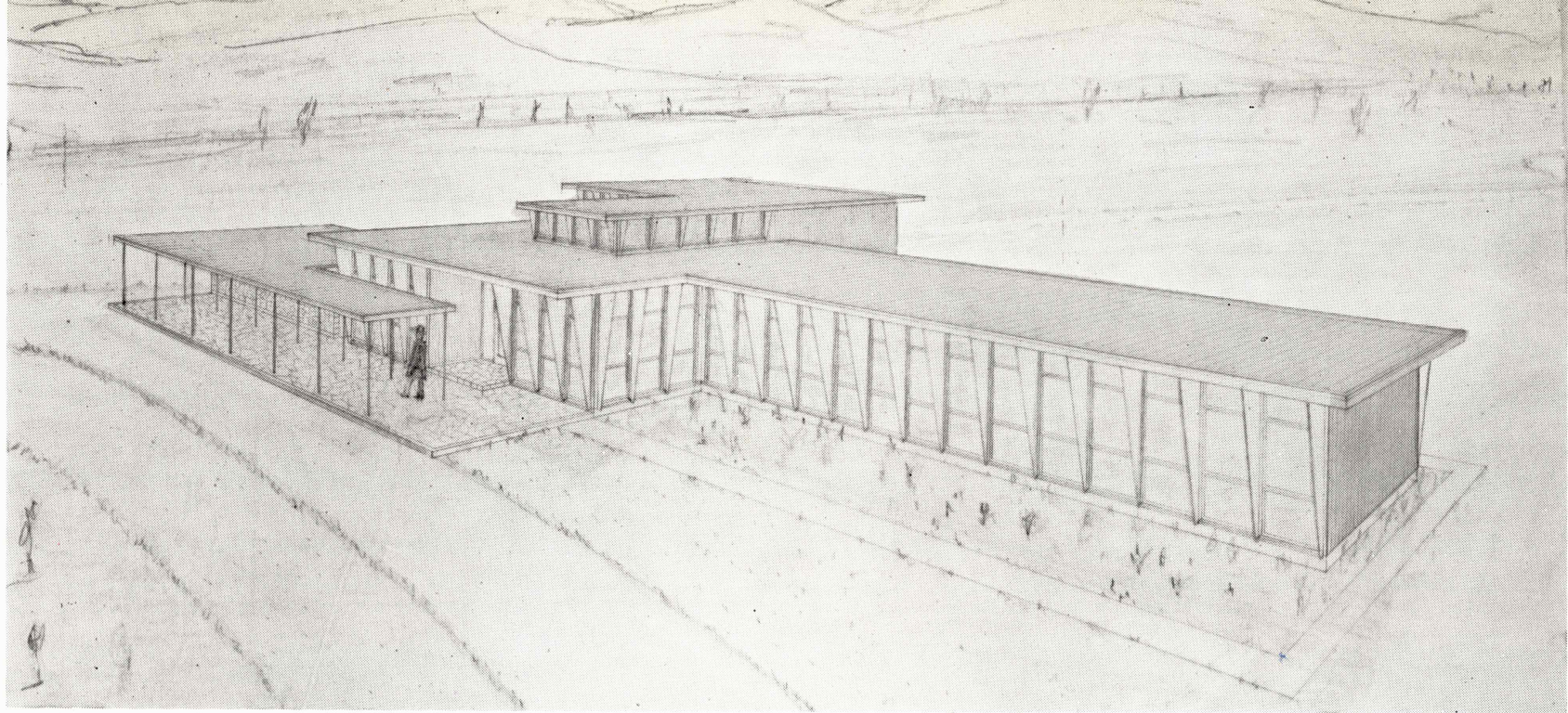
Many other Polynesians now living in New Zealand speak closely allied languages and follow these broadcasts with interest. They may also tune in to Radio New Zealand, the short-wave station which broadcasts eighteen hours a day to Australia and the Pacific. For more than three hours every evening, Radio New Zealand beams direct to the South Pacific, offering special programmes to each group of islands in its own particular language. These programmes are largely prepared by Island people living in New Zealand.



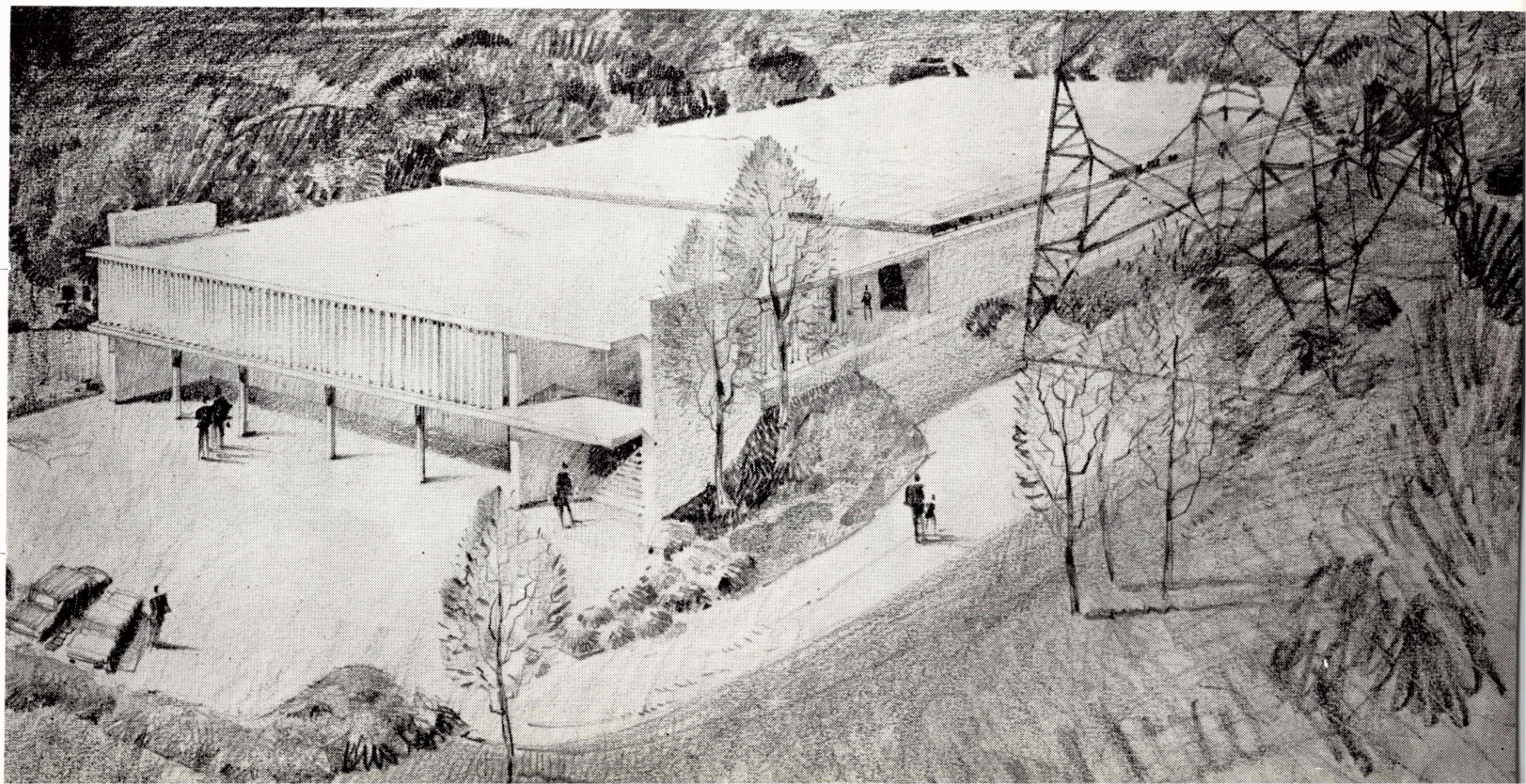
*A close-up of one of the speakers at the ceremony pictured at right.*



*The general scene at the broadcast of the opening ceremony of a Maori meeting house.*



*Above: A studio-transmitter building designed for Taupo, a rapidly expanding provincial town. Right: A television transmitter being built close to Auckland, and planned to enable visitors to enjoy the surrounding scenery.*



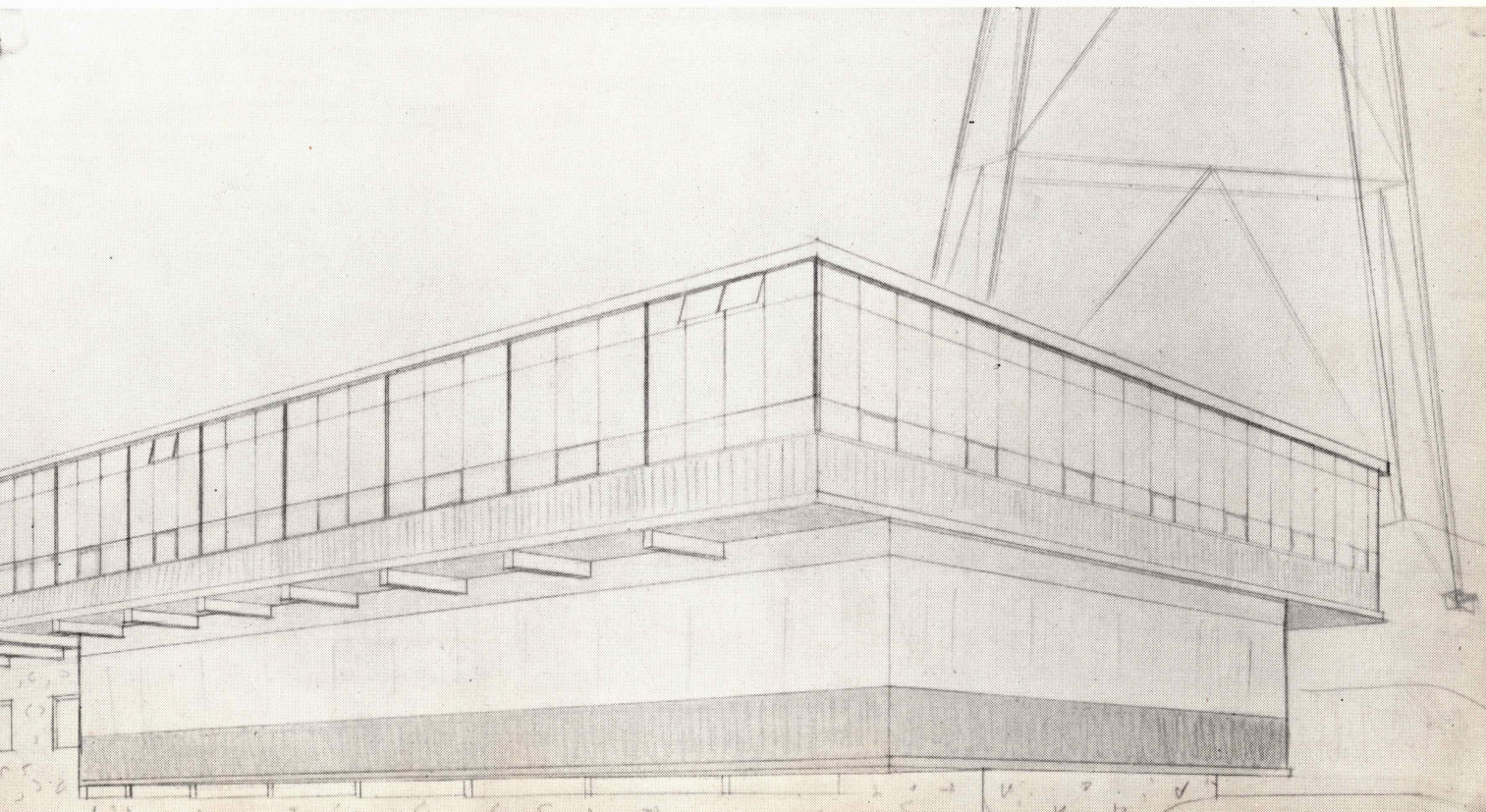
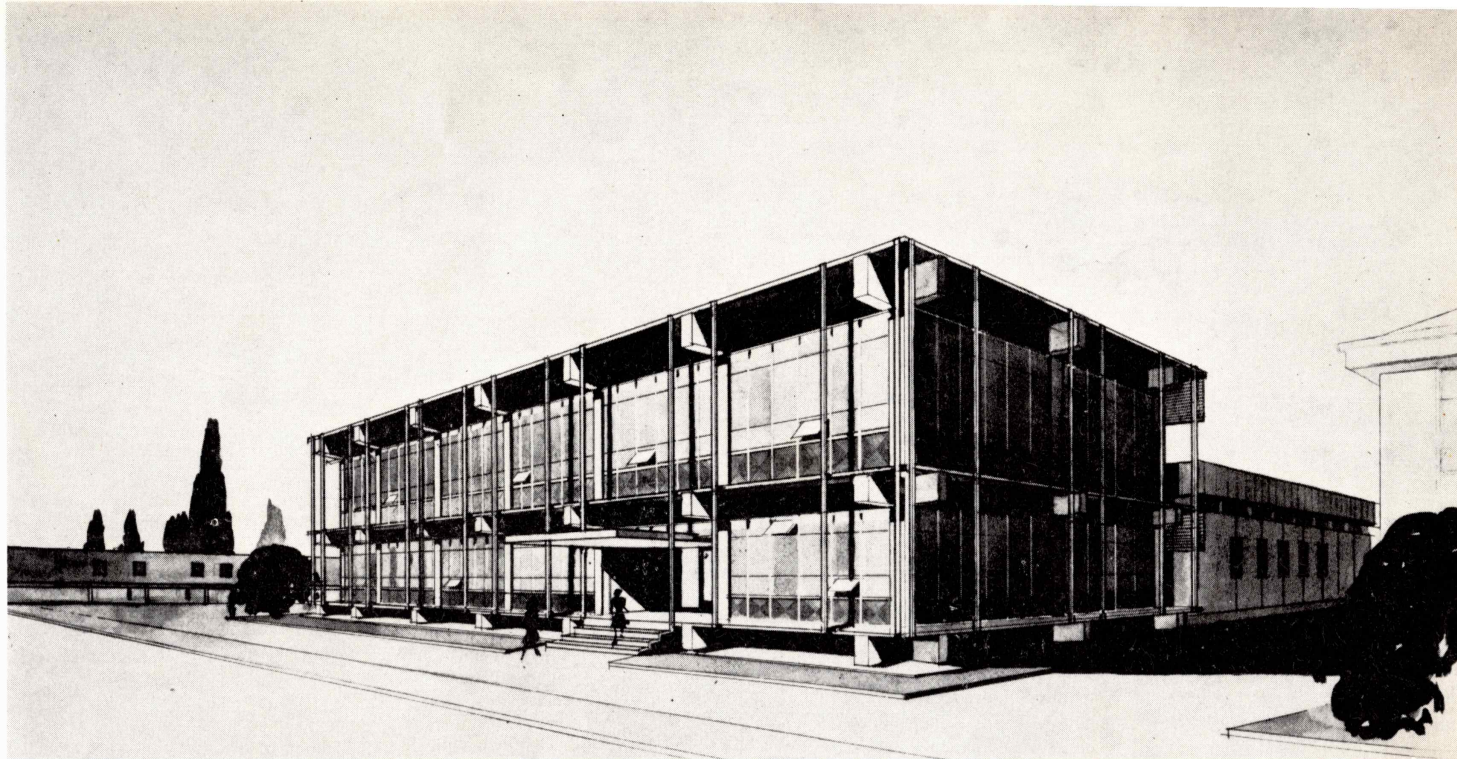
# THE FUTURE

With both the population and the economy expanding rapidly, the need to extend broadcasting facilities is continual and imperative. Over the next few years the NZBC will spend something over seven million pounds on improving and increasing its coverage of New Zealand by radio and television.

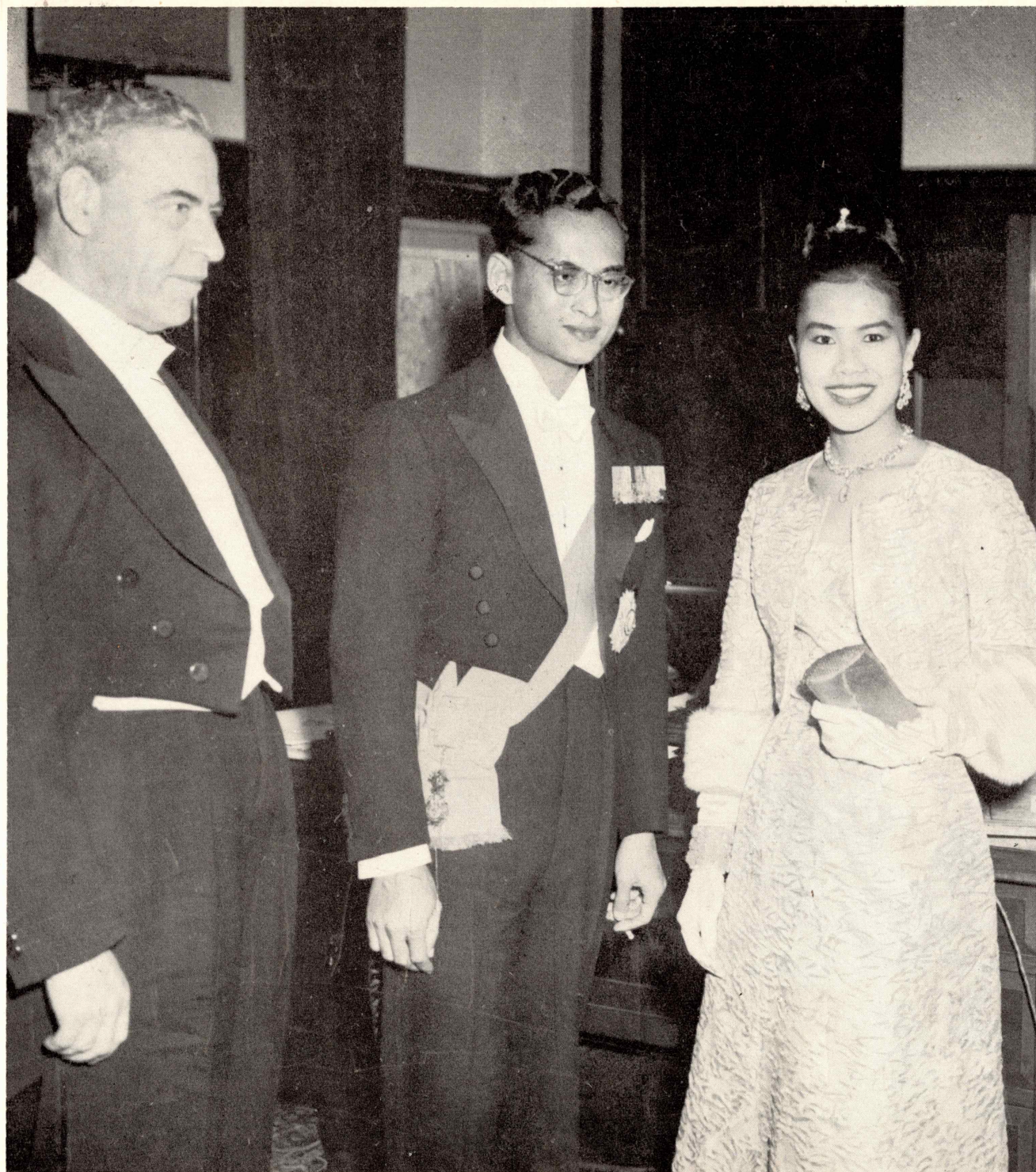
Townships which over the past decade or so have grown from villages to sizeable communities, are in obvious need of local radio facilities and it is anticipated that six new minor stations will be in operation by the latter part of 1965. In other towns, stations have outgrown their existing premises and a steady re-building programme is well under way.

In television, the primary aim is the achievement of complete coverage and in a sparsely-populated country of fairly mountainous terrain, this entails the building of a number of strategically located transmitters of very high power output. Planning is also directed towards the establishment of second channels at each of the programme origination points, to provide alternatives of commercial and non-commercial viewing.

A large central production and distribution establishment will be associated with the new television centre planned for Wellington.



*Above right: New studios and office buildings for Rotorua, in the heart of a world-famous thermal area. Right: A television transmitter building currently under construction on the hills above Christchurch.*



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*Their Majesties, the King and Queen of Thailand, with Doctor F. J. Llewellyn, Chairman of the New Zealand Broadcasting Corporation, photographed after attending a special concert by the NZBC Symphony Orchestra.*

MINISTER OF BROADCASTING

*Hon. W. J. Scott*

NEW ZEALAND BROADCASTING CORPORATION

Chairman: *Dr. F. J. Llewellyn*

Member: *Mr. J. A. Stenberg*

Member: *Mr. Reeves Harris*

DIRECTOR-GENERAL OF BROADCASTING

*Mr. G. H. Stringer*

Director of Television: *Mr. N. R. Palmer*

Director of Sound Broadcasting: *Mr. L. R. Sceats*

Director of Engineering: *Mr. W. L. Harrison*

April, 1964.

